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VEGAS

Episode #115

"Little Fish"

Written by

Seth Hoffman

PRODUCTION DRAFT 01/13/2013

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VEGAS

"Two Of A Kind"

Episode #115

CAST LIST

RALPH LAMB
VINCENT SAVINO
A.D.A. KATHERINE O'CONNELL
JACK LAMB
DIXON LAMB
D.A. JERRY REYNOLDS

MIA RIZZO
NICK "BEANSY" COTA
YVONNE SANCHEZ
TOMMY STONE
DEPUTY ROBERTS
AGENT PATRICK BYRNE
HILDE
VIOLET MILLS
PATRICIA EDWARDS
FRANK OLMSTEAD (LAST NAME CHANGING)
BARRY SILVER
ELIAS
CARTER
ELLIE
HUMPHRIES
JIMMY BEAUREGARD (LAST NAME CHANGING)
IN-HOUSE LAWYER
DESK CLERK

VEGAS

"Two Of A Kind"

Episode #115

SETS LIST

INTERIORS

SAVOY CASINO
- FRONT DOOR
- COFFEE SHOP
- SAVINO'S OFFICE
- OUTSIDE
- TOMMY'S OFFICE
- ELEVATOR
- SUITE
- HALLWAY
CLARK COUNTY SHERIFF'S STATION
- INTERROGATION ROOM
- OUTSIDE INTERROGATION
- HALLWAY
- BULLPEN
- LAMB'S OFFICE
- WIRETAP ROOM
SEEDY MOTEL ROOM
VIOLET'S HOUSE
HOSPITAL
ELIAS'S CAR
DINER
WAREHOUSE
BUS
FLOPHOUSE

EXTERIORS

SAVOY CASINO
FREMONT STREET
DESOLATE LOCATION
VIOLET'S HOUSE
- BACKYARD
APARTMENT
FLOPHOUSE
STREET

DAY/NIGHT BREAKDOWN

N1 SCENES **01-10**
D2 SCENES **11-42**
N2 SCENES **43-45**
D3 SCENES **46-49**
N3 SCENES **49A-53**
D4 SCENES **54-56**

VEGAS
EP#115
"Little Fish"

TEASER

1 INT. SAVOY - NIGHT (N1) 1

CLOSE ON: A sign advertising the AMAZING BENZ SISTERS.

As we pan over to the STAGE, a trio of contortionists -- the BENZ SISTERS -- perform their act on the Savoy stage. The impossible, sexually suggestive positions into which their taut bodies twist leave the (mostly male) audience rapt.

SAVINO turns to TOMMY STONE, impressed.

SAVINO

Woulda hated to be Mr. Benz when
those three were in high school.

TOMMY

If you want, I can introduce you to
them after the show.

SAVINO

Maybe when I was twenty. Now,
they'd put me in a hospital.

Just then, Savino sees VIOLET MILLS walking toward the door carrying a suitcase. BARRY SILVER follows right behind. The two of them seem to be having an argument.

Savino eyes Tommy... he's seen it too. Without saying a word they make their way toward the door.

2 INT. SAVOY - BY THE FRONT DOOR - NIGHT 2

Barry grabs Violet's wrist.

BARRY

(threatening)

You walk out that door, I'll --

A flashbulb pops. Barry looks outside to see three or four newspapermen. As Barry processes the scene, Violet slips her wrist free from his grip.

VIOLET

You always say, a good actress has
to be a good press agent first.

(CONTINUED)

BARRY
I won't let you walk out on me.

VIOLET
(performing)
Then you shouldn't have had me
watched like a child. And don't be
dramatic, I'm not leaving you, I'm
just leaving the hotel.

As Savino and Tommy approach, cautious...

SAVINO
How are you today, Mr. Silver?

VIOLET
He's great. He's just seeing me
off.

TOMMY
(clocks her suitcase)
I see you're checking out early.
Was there a problem with the hotel?

VIOLET
Not at all. I just thought it
would be nice to rent a house for a
bit, something homey.
(to Barry)
I'll see you tomorrow.

She kisses him goodbye and walks outside.

BARRY
(saving face)
Crazy broad. Once she realizes
there's no room service, she'll be
in the next cab back.

Barry walks off. OFF Savino/Tommy watching her enter a cab.

3 INT. SEEDY MOTEL ROOM - NIGHT

3

CLOSE ON a door as it gets kicked in. Splinters fly as LAMB
and JACK bust into a grimy motel room

LAMB
Sheriff. Don't move.

The occupants -- FRANK OLMSTEAD (pants, open shirt) and his
barely-dressed teenage companion, PATRICIA.

(CONTINUED)

JACK

You, sir, are under arrest for
engaging in sexual acts with a
minor.

Beat, then Frank RACES to the door, trying to bull his way
past the Lamb boys who simultaneously SLAM him to the floor.
Lamb cuffs him, hands him off to Jack.

LAMB

Get him out of here.

Jack drags Frank out of the room. Lamb steps to Patricia.

PATRICIA

You really got nothing better to do
than get in the way of a lady
trying to make a living?

*
*
*
*

LAMB

How a lady earns her wage is none
of my business. Girls, on the
other hand...

*
*
*
*

PATRICIA

I'm twenty. I can do what I want.

*
*

Lamb, annoyed, grabs her purse, rifles through it...

PATRICIA (CONT'D)

Hey! That's mine.

LAMB

It's evidence.

(rifles through it, holds
up her license)

And you're seventeen, Miss *Patricia*
Edwards. With a Nevada ID listing
this motel as your home address --

*
*
*

PATRICIA

-- Yeah it's my home. And you just
kicked the door in. You're fixin'
it, flatfoot.

*
*
*
*

Lamb takes her in - likes her pluck.

*

LAMB

I'll do you one better. Tell me
who your pimp is and I'll make sure
you won't have to do this anymore.

*
*
*
*

(CONTINUED)

3 CONTINUED: (2)

3

PATRICIA

I freelance.

*

LAMB

You're paying your rent, picking up clients and keeping competition at bay all on your own?

*

(off her look)

*

Word on the street is someone's set a bunch of girls up. Who's running this operation?

*

*

*

She stares "fuck you" back at him - giving him nothing. Lamb takes out the handcuffs.

LAMB (CONT'D)

(no other choice)

*

Get dressed. We're going for a ride.

*

*

OFF Patricia, wishing she could get rid of this asshole --

*

4 INT. SHERIFF'S STATION - NIGHT

4

Lamb and Jack lead Frank and Patricia into the station. Lamb hands Frank off to an ND DEPUTY...

LAMB

Make his stay as unpleasant as legally possible.

The ND Deputy takes Frank away. Lamb calls to DEPUTY ROBERTS.

LAMB (CONT'D)

Roberts... meet Miss Patricia Edwards. Try to run down her parents.

PATRICIA

Might as well look for the Easter Bunny while you're at it.

*

*

LAMB

And start up the paperwork on a Solicitation charge. Maybe a little time in County will make her a bit more cooperative.

This gets Patricia's attention - a bit of the facade fades. Lamb opens his office door, lets her in...

LAMB (CONT'D)

You stay in here for now.

(CONTINUED)

4 CONTINUED:

4

...and closes the door. As he turns back to Roberts...

ROBERTS
(on the QT, bit unsure...)
You're really gonna lock that kid
up?

LAMB
Hell no. But we can hold her 48
hours before we need to give her an
arraignment. Get her a cot tonight
- she'll sleep here. And keep an
eye on her. Come morning, she may
be in more of a talking mood.

*
*
*

ROBERTS
Yessir... Jack, the DA and Miss
O'Connell are waiting for you.

*

Lamb and Jack share a look. Jack nods, uneasy. Roberts
walks off. Now that they are alone...

LAMB
Just tell them the truth.

JACK
Not sure if the truth helps me.

As they exit, YVONNE crosses to DIXON's desk, reading a note.

YVONNE
Little blonde number dropped this
off for you at around four o'clock.
Said it was urgent.

DIXON
(snatching it away)
So why'd you wait five hours to
give it to me, Nosey?

YVONNE
Because being your personal
messenger isn't my job.

Dixon reads the note: "Party at my house tonight. 418 Grace
Drive. Love, Violet." Dixon's scowl melts into a smile.

5 INT. SHERIFF'S STATION - WIRETAP ROOM - NIGHT

* 5

Jack sits next to Lamb. KATHERINE and REYNOLDS are across
from them. The blinds are uncharacteristically closed.

(CONTINUED)

JACK

(contrite, formal)

After Ms. Callum untied me, I lunged at Mr. Rizzo. His gun went off, killing Ms. Callum. We struggled; eventually I had his gun, he had mine... I told him twice to drop his weapon. He made a move - I shot him. I had no choice.

A beat as Reynolds and Katherine absorb the details, then...

KATHERINE

Sounds like a textbook case of self-defense to me.

REYNOLDS

And obstruction. You want to explain how the prints on that gun came back as inconclusive?

Jack isn't quite sure what to say. Katherine jumps in.

KATHERINE

You're blaming him because he didn't leave clean enough prints on the gun?

Reynolds eyes her. He can tell he's being sold a bill of goods, but decides to move on.

REYNOLDS

Fine. But problem is, you took your sweet ass time to come forward. And the delay gives the appearance of a cover-up.

*

LAMB

He didn't cover anything up.

REYNOLDS

You're here as a courtesy. I could ask you to step outside.

LAMB

(with a scary grin)

You wanna step outside with me?

Reynolds watches his step. Jack interjects...

(CONTINUED)

JACK

I should've reported what happened immediately. You're right. But I didn't want the girl I love to find out that I killed her father.

*

REYNOLDS

Very quaint. I'm touched. But you don't actually expect me to tell that to the press?

*

*

LAMB

All the press needs to know is a lawman killed a murderin' gangster. That's your story.

REYNOLDS

Think a jury will believe that?

LAMB

No need for a jury. It was a clean kill.

*

JACK

I was duped. Savino set me up. So Rizzo would kill me.

REYNOLDS

Convenient. Blame someone else--

JACK

--it's the truth.

Reynolds stands, paces, rubs his temple, wheels spinning...

REYNOLDS

We need more than the truth right now.

(weaving his lie)

Ok. We'll use the set up to our advantage. We'll say we weren't sure if there were other hits planned against law enforcement--

KATHERINE

(catching on)

--and we didn't want to tip our hand to the mob, so we sat on the information until we knew this was an isolated event.

Reynolds considers it. It will have to do.

*

(CONTINUED)

5 CONTINUED: (3) 5

REYNOLDS
It'll sell.
(to the Jack)
Congratulations. You don't go to
prison. You can send me a bundt
cake.

And just like that he walks out the door. OFF Jack,
relieved.

6 EXT. VIOLET'S HOUSE - NIGHT 6

Dixon approaches 418 Grace Drive - beautiful upscale house.
The door is open a crack, lights off, house is quiet. He
checks the note, makes sure the house number matches. It
does. He slowly steps inside...

7 INT. VIOLET'S HOUSE - NIGHT 7

It's dark and empty.

DIXON
Violet? Hello?

No answer. He sees a light in the backyard, steps to the
back door, sees Violet, in a bikini, floating in the pool on
an inflatable over-sized duck. She smiles. He smiles back,
takes her in. Steps outside...

8 EXT. VIOLET'S HOUSE - BACKYARD - NIGHT 8

DIXON
Cops bust up your party?

VIOLET
Not quite... you were the only
person I invited.

She gives him a knowing smile...

VIOLET (CONT'D)
You coming?

A beat. Then Dixon begins tearing off his own clothes...

9 INT. SHERIFF'S STATION - INTERROGATION ROOM - NIGHT 9

Lamb places photos of a beat up man in front of Frank. Frank
looks at them, silent, but scared...

(CONTINUED)

LAMB

Nineteen stitches to the scalp,
broken cheek bone, three lost
teeth, lacerated kidney... That's
your future, Frank. That's what
happens to kid touchers in prison.

FRANK

(terrified)

It's not like she was nine or
something...

LAMB

She's a child. You're a grown damn
man. And that's enough to get you
fifteen years of beatings in Nevada
State.

(off Frank's frozen look)

Now you didn't just happen upon
that kid, so tell me who set it up
for you and you'll get a Child
Endangerment charge and community
service. You don't...

(points to photos)

Good luck.

FRANK

The guy who runs it all - he's a
bad guy - if I talk...

LAMB

He's one bad guy. Prison's full of
hundreds of 'em.

Frank exhales, looks to the photos, then to Lamb...

FRANK

His name's Jimmy... he runs a
service...

The door bursts open and PATRICK BYRNE (FBI agent, introduced
in Ep. 114) enters, energized, points to Frank...

BYRNE

Not another word, Mr. Olmstead.
Agent Byrne, FBI. You work in the
count room of The Savoy, correct?

FRANK

Um... yeah...

LAMB

What the hell is all this?

(CONTINUED)

BYRNE
(still to Frank)
I'm here to offer a deal. If you agree to testify to how the count room skim operates at the Savoy, the State of Nevada will drop the sex crimes you're currently facing.

LAMB
The hell it will. *

BYRNE
Check with the Governor's office. I just hung up the phone with them.
(quickly to Frank)
The Federal Government will offer you around-the-clock protection and set you up in another state once the trial is over...
(looks at the photos, holds one up)
Or, you can take your chances with the State. And how people in their custody are treated. *

Beat, then Frank turns to Lamb...

FRANK
I got nothin' to say to you.

Lamb, steaming, points to Byrne...

LAMB
A word.

They step out into...

10 INT. SHERIFF'S STATION - HALLWAY - CONTINUOUS - NIGHT 10

Lamb (pissed) and Byrne (not a monster, but pragmatic) have it out.

LAMB
That man preys on kids --

BYRNE
-- And it turns my stomach. But I have an opportunity to take down the Chicago syndicate here...

LAMB

Just let him tell me who's pimping
out those kids and then you can
take him.

BYRNE

Not going away as a child predator
is the only carrot I can offer this
donkey. And if he's impugned as a
child molester, he's worthless to
me as a witness.

LAMB

So you're willing to sacrifice
young girls for a mob conviction?

BYRNE

I'm sorry, Ralph. But sometimes
you have to fry the bigger fish.

*

Byrne opens the door, re-enters to talk to Frank. OFF Lamb.

END TEASER

ACT ONE

11 INT. VIOLET'S HOUSE - MORNING (D2)

*11

Empty champagne bottles, overturned furniture and the now-deflated blow-up duck last seen in the pool are all evidence of a pretty memorable night. Dixon watches Violet sleep. A beat, her eyes flutter open.

VIOLET

Good morning.

DIXON

Morning.

(then)

You like ham?

Violet eyes him. What the fuck did he just say?

DIXON (CONT'D)

Usually, I only eat ham for lunch. But I woke up really craving a nice, hot, juicy slab of ham.

VIOLET

How long have you been up?

DIXON

I don't know. Ten minutes.

VIOLET

So you had ten minutes to think of what to say when I opened my eyes. And you chose, "You like ham?"

DIXON

I wanted to ask how come you're still dating Old Man River, but I thought that might start the morning off on the wrong note.

Violet's smile fades. She sits up.

VIOLET

I was a handful as a kid, practically drove my mother to the sanatorium. She'd send me to the movies every day to get me out of her hair. Since then, all I've wanted is to be in pictures. I thought Barry could help me. Obviously I was wrong.

*
*
*
*
*

(CONTINUED)

11 CONTINUED:

11

DIXON

So get rid of him. You said it yourself, he has a different girl in every city.

VIOLET

If I break it off, he'll make it so no one in Hollywood will hire me.

DIXON

Then do something to make him break up with you.

VIOLET

Why would anyone break up with me?

For any other woman to say that, it would sound arrogant. But for Violet, it's a valid question. A beat then...

VIOLET (CONT'D)

I hate to say it, I'm stuck being Barry's girlfriend.

(to Dixon)

But that doesn't mean I'm his girl.

Off Dixon, that's not good enough...

12 INT. SHERIFF'S STATION - DAY

12

Lamb, standing at the front counter, pores through files of convicted pimps, looking for anyone named 'Jimmy.' Jack approaches with more files... *

LAMB

Find anything?

JACK

(as he drops the files in front of Lamb)

All the pimps booked last year. Not one of 'em named Jimmy, James, nothing.

Lamb looks back into his office. The shades are drawn. *

LAMB

That kid's my best chance to find whatever bastard's selling children in my town. And right now it don't look like she'll talk. When Byrne took Frank, he sunk our case. *

(CONTINUED)

12 CONTINUED:

12

Jack takes in his brother's frustration - he grabs his coat, heads for the door, determined...

JACK
What's good for the goose, right?

LAMB
What does that mean?

JACK
You don't wanna know.

And before Lamb can say another word, Jack's out the door.

13 INT. SAVOY - ELEVATOR - DAY

13

MIA in the elevator. Doors close until Jack's arm reaches in. He enters. Mia locks eyes with him, her face hardens. She tries to move past him to press the DOORS OPEN button, but he refuses to let her past.

MIA
Let me out.

JACK
There's something you need to hear.

MIA
I don't need to hear anything from you.

The elevator begins to move. Jack flips the KILL SWITCH to stop the elevator all together.

JACK
If you want to stay out of prison you do. Agent Byrne has someone from your operation in custody for sleeping with a seventeen year-old hooker. Byrne's pressuring him to give up details of the skim.

This stops her in her tracks...

MIA
Who?

JACK
You know I can't tell you.

MIA
Why should I believe anything you say?

(CONTINUED)

13 CONTINUED:

13

JACK

Would you just open your damn eyes
and see that Savino is the one you
should hate, not me.

Mia's had enough. She flips the elevator back on.

JACK (CONT'D)

He told your father that I was
turning you against him, that you
were a rat. So your dad tried to
kill me to protect you. Savino was
behind it all. He used me to get
rid of your father.

Mia considers Jack's words for a long beat. Something feels
right about what Jack is saying... which disturbs her even
more. Jack sees she's wavering --

JACK (CONT'D)

Believe what you want. But listen
to me about Byrne or you're going
to end up in prison. You don't
have to like me anymore, but
please... trust me.

MIA

Why should I do that?

JACK

Because I'm still in love with you.

Mia digests his plea. It's near impossible for her to remain
stone-faced... clearly conflicted about her feelings for
Jack. The elevator opens, she exits. Jack watches her go...

14 INT. SHERIFF'S STATION - DAY

14

Lamb and Katherine approach his office. A deputy sits
outside the door. The shades are drawn and the door is
closed. Lamb knocks.

PATRICIA (O.S.)

Yeah?

15 INT. SHERIFF'S STATION - LAMB'S OFFICE - DAY

15

Lamb and Katherine enter to see Patricia, wearing the same
clothes from last night (with a Clark County sheriff's jacket
draped over her shoulders); she sits on an unmade cot.

(CONTINUED)

KATHERINE

Good morning, Patricia. I'm ADA
Katherine O'Connell.

PATRICIA

You think if you bring a fancy lady
in here, I'll tell you something
you wanna hear? *

Lamb takes her in - she's tough as hell - but so vulnerable.

LAMB

You sleep okay?

PATRICIA

On a government cot, surrounded by
ringing phones? Like a baby.

LAMB

Hungry? I can get you some eggs--

PATRICIA

Mashed potatoes.

Not your typical breakfast request, but the uniqueness of it
only serves to draw Lamb closer to her.

LAMB

With gravy?

PATRICIA

Ketchup.

LAMB

(calling)

Yvonne. Can you grab us a plate of
mashed potatoes from the diner. And
don't be stingy with the ketchup.

Yvonne, out in the bullpen, acknowledges the order. Lamb
closes the door, sits across from her.

LAMB (CONT'D)

While we wait for that to get here,
I need you to tell me about Jimmy.

PATRICIA

Loved him in *Vertigo*. But *It's A
Wonderful Life...* *

Patricia makes a "so-so" gesture with her hands. Katherine
isn't amused. *

(CONTINUED)

KATHERINE

This is no game. The next night
you spend in one of those motel
rooms could be your last. The men
you meet can be dangerous.

*
*
*
*

PATRICIA

(glares at Katherine)
--I can take care of myself.

*

KATHERINE

We've gotten reports of girls as
young as 13 getting in and out of
cars in some parts of Vegas. Do
you think they can take care of
themselves?

*
*
*
*
*

Patricia is affected, hearing about the young kids, but she
toughens up again quickly.

*
*

PATRICIA

I help you find him, I'm out of a
job. Mashed potatoes usually ain't
free.

LAMB

I'll hire you.

Patricia snorts amusement...

*

PATRICIA

As a cop?

*
*

LAMB

I have a ranch. Hard work at a
fair wage.

*

PATRICIA

What exactly's fair wage for
crawling under a shed and shoveling
dung?

*

LAMB

What you're talking about is a
shearing shed. Only someone who
grew up on a sheep farm would know
about that.

(off Patricia, her smile
fading, she slipped up)
There are a bunch of sheep farms
only a couple hundred miles from
here. That where you grew up? Are
your parents still out there?

15 CONTINUED: (3) 15

Patricia's face hardens at the mention of her parents. Says nothing. She's done talking. Lamb turns to Katherine...

LAMB (CONT'D)

Ok. ADA O'Connell, please let the juvenile courts know that they will have a new solicitation case on the docket by morning. And have county prepare a cell for her tonight.

(back to Patricia)

Don't worry. The phones won't ring in lock-up.

Lamb gets up, exits. Katherine follows...

16 INT. SHERIFF'S STATION - HALLWAY - DAY 16

...Lamb out into the hall. *

LAMB *

I have to crank the heat up if I'm gonna make her talk. *

KATHERINE

Then she better talk by tonight or you have to let her go. Then she's right back on the streets.

Katherine walks off; OFF Lamb looking at Patricia through the glass of his office window.

17 INT. SAVOY - SAVINO'S OFFICE - DAY 17

Mia stands in front of an irate Savino.

SAVINO

Damn G-men. First he ties up our skim. Now this. *

MIA

The good news, if you can call it that, is I know who it is. All but three count room employees are accounted for. There was an Ohio State game on the radio last night, so Scott didn't leave his house. And Harry's a Mormon. That leaves Frank Olmstead.

Mia hands Savino Frank's personnel file. Savino peruses it.

17 CONTINUED:

17

SAVINO

He's locked up. I can get to him.
Make him change his mind.

MIA

You rough him up in jail, you just
push him closer to the Feds.
Frank's worked under me for a while
now. I'll see him with our lawyer,
let him know who his real friends
are...

Savino takes her in, she's smart, so...

SAVINO

Take your swing.

Mia nods. Turns to go, but stops and turns back...

MIA

Did you tell my father I was a rat?

This takes Savino back a bit, but he recovers quickly...

SAVINO

Jack tell you that? He's
desperate. He'll say anything to
get you back.

MIA

It's a simple question.

SAVINO

Think about it. If I thought you
were a rat, why would I have re-
hired you?

Mia considers his answer for a beat.

MIA

I had to ask.

She turns and leaves. OFF Savino.

18 INT. SHERIFF'S STATION - DAY

18

Dixon sits at his desk, doing some paperwork.

TOMMY (O.S.)

You're a regular blockhead, you
know that?

Dixon looks up, smiles.

(CONTINUED)

DIXON
Morning, Tommy.

TOMMY
My people saw you stop by Violet's
place last night. If Barry Silver
catches you...

DIXON
He'll throw his dentures at me?

TOMMY
(quiet, intense)
His studio hires retired LAPD for
private security. Last guy who
went near one of his girls wound up
with a shotgun blast to the lap.

Dixon clocks Tommy's sincerity. But Dixon isn't intimidated.

DIXON
Doesn't matter. She's not his
girl. Doesn't want to be at least.
Only problem is she can't ditch him
or he'll torpedo her career.

TOMMY
In other words, she is his girl.

DIXON
For now... Unless she got some
leverage on Silver.

TOMMY
She could tell his wife about the
affair.

DIXON
Silver's too smart -- and his wife
probably knows what's going on
anyway. What Violet needs is a
legitimate reason to dump Silver.
Something he can't argue with.
(leans forward, quiet)
Say some upstanding citizen
happened to introduce this Barry
fella to some other gorgeous, star-
struck female. And say Violet just
happened to walk in on them while
they were gettin' to know each
other, Biblically speaking...

TOMMY (unimpressed) That's some plan. You steal it from Abbot and Costello? *

DIXON You ever had a girl walk in on you? (off Tommy's look) Ain't no telling what they could do to a man. Barry'd feel lucky if all he had to do was let her go. *

Tommy considers Dixon for a moment. *

TOMMY And that upstanding citizen in this little story would be me? *

DIXON You're catching on. *

Tommy considers Dixon. Then... *

TOMMY If I'm gonna do this for you, I'm gonna need something from you.

DIXON Name it.

Off Dixon, one step closer to liberating his dream girl...

Mia and a Hotel Attorney approach the holding cell as Byrne exits with a shit-eating grin.

BYRNE Mia Rizzo? We haven't officially met. Patrick Byrne, FBI.

MIA I understand you have one of our employees in custody. Our in-house counsel would like to speak to him.

BYRNE Per my advice, Frank has retained outside counsel.

Byrne nods inside the interrogation room, where a lawyerly looking man, KING, sits. *

BYRNE (CONT'D)
Matter of fact, he and I are
working out the terms for Frank's
testimony as we speak.

Byrne takes a step closer to Mia.

BYRNE (CONT'D)
We've got an underage girl in
custody who will put old Frankie
away for a long time. As long as
he's worried about that trial,
he'll tell us all about the Savoy's
tax evasion scheme... and your role
at the heart of it.

(then)
The only way to avoid spending your
child-rearing years in a concrete
cell is if you give me Vincent
Savino.

Mia is a bit stunned it's all happening so fast.

BYRNE (CONT'D)
We can talk immediately. There's a
free room right down the hall. You
have your lawyer with you...

IN-HOUSE LAWYER
I advise we leave right now.

Mia eyeballs Byrne, then turns and walks out.

BYRNE
(calling after)
See you soon, Miss Rizzo. I'll be
the one with the handcuffs.

With that, Byrne goes back inside the interrogation room.
Off Mia...

20 INT. SAVOY - OUTSIDE SAVINO'S OFFICE - DAY

20

Jack (wearing a coat), seemingly carefree, smiles to HILDE as
he enters the outer office.

JACK
Is he in?

HILDE
He is. But --

(CONTINUED)

20 CONTINUED:

20

JACK
I'm just dropping off tickets to
the policeman's ball...

As soon as his back is turned to her, Jack's smile fades. As he reaches for the door...

21 INT. SAVOY - SAVINO'S OFFICE - DAY

21

Jack closes the door behind him, locks it and approaches Savino. Savino, looks up from his work, sees the determined look on Jack's face. He's got a pretty good idea why Jack has come. As Savino walks towards his bar...

*

SAVINO
I'll pour you a drink. We'll talk
this over like men.

JACK
Didn't come here to talk.

Before Savino can blink, Jack takes a swing and connects -- hard. The punch causes Savino to stumble back. Savino rushes Jack and the brawl is on.

Both men get in their shots, an evenly matched fight. But Jack grabs Savino's phone, wallops Savino in the head with the receiver. Savino, caught off guard, goes down hard.

22 INT. SAVOY - OUTSIDE SAVINO'S OFFICE - DAY

22

Hilde leads COTA into the outer office. Cota heads for the door, turns the knob, but it's locked. He puts his shoulder into it and busts into Savino's office.

*

*

*

23 INT. SAVOY - SAVINO'S OFFICE - DAY

23

Jack pulls Savino up, ready to continue the fight. Cota races in, grabs Jack, pulls him off Savino.

*

Cota holds the bruised and bloodied Jack as Savino stands up. Jack fights to get free, but Cota has a strong hold.

COTA
He's all yours.

Savino considers Jack for a beat, then...

SAVINO
He's not worth it. Let him go.
(off Cota's hesitation)
You heard me.

(CONTINUED)

Finally, Cota relents. Jack grabs his hat off the floor, turns to walk away.

JACK

Mia's a smart girl. Sooner or later, she's gonna find out the truth about you.

SAVINO

Come after me like that again, you won't live to see that day.

As Jack puts on his hat and walks out the door...

END ACT ONE

ACT TWO

24 INT. SHERIFF'S STATION - DAY

24

Yvonne, works at the counter, head down. Tommy and Dixon approach.

DIXON

Hey, Yvonne.

YVONNE

(without looking up)

No.

DIXON

No what?

YVONNE

You're at my desk. You're smiling. That means you want something. The answer is no.

DIXON

It's not for me. It's for my friend Tommy, here.

YVONNE

You're his friend?

TOMMY

(smiling)

Yeah.

YVONNE

No.

DIXON

Just hear him out. He's opening up a nightclub --

TOMMY

-- I'm a silent partner. No place like it in Vegas. A joint for all the bands and showgirls and cocktail waitresses to unwind after the shows. Everything's set, but it's been a real pill getting the city to give us our liquor license.

DIXON

Considering you eat lunch with the girls at the city planner's office...

(CONTINUED)

YVONNE

(to Tommy)

Why do you think I would do a favor
for a friend of someone I can
barely stand?

DIXON

Don't be rude.

Tommy pulls out a card, slides it to Yvonne.

TOMMY

I'm the entertainment director at
the Savoy. Help me out, I'll comp
you tickets to any show you want.

YVONNE

I don't want the tickets. But if
you want that license, there's
something else you can do for me...

As we wonder what that thing might be...

25 INT. SAVOY - COFFEE SHOP - DAY

25

Mia shares a coffee with an anxious, shabbily-dressed
degenerate gambler named ELLIE.

MIA

I'm sorry, Ellie. We aren't able
to offer you a line of credit at
this time--

ELLIE

--But I have system.

MIA

For roulette? You have a system
for how the ball bounces?

ELLIE

(no sense of irony)

Yeah.

Mia considers her, playing her like a fiddle...

MIA

I'm in a bit of a thorny situation.
One you might be able to help me
out of. You do, I can give you a
ten-thousand dollar marker.

(CONTINUED)

25 CONTINUED:

25

ELLIE

(smiling)

Saw a white butterfly this morning.
Knew today was my lucky day. How
can I help?

MIA

What's your dress size?

Off Mia, her mysterious plan beginning to take shape.

26 INT. SAVOY - SAVINO'S OFFICE - DAY

26

CLOSE ON: Savino's menagerie of tropical fish flit around in
the giant tank. Savino (bruises from his fight with Jack)
stares at them.

SAVINO

That one. The black trigger fish.
It's not eating. I think it's
sick...

COTA

(dumbass)

You know, I hardly ever see those
fish stop swimming. Maybe they're
tired.

(off Savino's look)

I would get tired.

Reynolds knocks, enters.

SAVINO

Counselor.

REYNOLDS

Look at you. Sheriff's deputy or
not, Jack Lamb can't assault you
and not face charges.

SAVINO

Forget about it.

REYNOLDS

If you're worried about him
implicating you in the Rizzo
business...

SAVINO

I'm not worried about that cowboy,
period. I'm worried about you.

(CONTINUED)

REYNOLDS

What did I do?

SAVINO

You're supposed to make sure my business runs smoothly. But since this Agent Byrne showed up, I've had nothing but agita.

REYNOLDS

You expect me to control a Fed? That's not our agreement. Our deal is for me to grease the wheels here in Clark County. The federal government is way about my pay grade. I'm not getting my hands dirty in that world.

SAVINO

You think I pay you to wear nice suits, keep your hair combed and take envelopes? Let me be clear, you'll get your hands as dirty as I say. And right now, I want you to get 'em filthy.

OFF Reynolds...

27 INT. SEEDY MOTEL ROOM - DAY

27

Lamb stands in the room where they busted Frank and found Patricia. He's carefully/neatly folding her clothes, putting them in a box for her. Jack enters...

JACK

Cuffs to corners, tails to top.
Just like Mom taught us.

Lamb turns back to him.

LAMB

That girl's never setting foot in this room again.

Jack clocks his brother's sincerity, walks over to the closet and helps him pack.

JACK

Desk clerk says Patricia paid every week in cash and was the only girl who had a room here. Never met or saw anyone named Jimmy.

(CONTINUED)

LAMB

We gotta find out where that creep's operating out of or another kid'll be in this room next week.

Jack nods, can sense Lamb's anger/frustration. Lamb empties out one of Patricia's drawers, finds a cookie tin. He opens it, dumps out an ornate, white comb.

JACK

Is that ivory?

LAMB

Must be at least fifty years old. Stashed away in a tin under her clothes, this means something to her.

OFF Lamb, peering at the comb...

28 INT. SHERIFF'S STATION - LAMB'S OFFICE - DAY

28

TIGHT ON the comb being placed before... Patricia.

LAMB

Looked pretty special. Figured you'd want it for safe keeping.

She snatches it away.

PATRICIA

I just don't like strangers touching my things.

*

LAMB

Where'd you get it?

*

It sits there. No response.

*

LAMB (CONT'D)

My mother had one like that. Wasn't as nice as yours. By the age of it, my guess is that one came from your grandmother.

*

*

Patricia just stares back at him. She doesn't deny it, but her features have softened. Lamb senses this, keeps going.

LAMB (CONT'D)

I looked at California sheep farmers with the last name of Edwards.

(MORE)

LAMB (CONT'D)

A sixty-three year-old woman named Gertrude Edwards died 16 months ago in Mendota.

Patricia's eyes well up at the mention of Gertrude's name.

LAMB (CONT'D)

That's when you ran away from home?

PATRICIA

I couldn't stay. You wouldn't understand.

Finally, a breakthrough. Lamb leans forward.

LAMB

No. But I know what it's like to lose someone you love. The person who knows you better than anybody else. That loneliness... it can lead you down a hole that doesn't have a bottom. Sometimes you'll mistake attention for kindness, you'll take it even when it has a price.

(then)

Let me help you. Tell me where I can find Jimmy.

Patricia looks at Lamb, her confident veneer completely shattered. It seems as if Lamb has forged a genuine connection. But after a long beat...

PATRICIA

He's a bad man.

LAMB

I can protect you.

PATRICIA

No you can't... In fact the longer I'm in here, not earning, the angrier he'll be at the end of the week. Please, I know you're trying to be nice, but just put me in a cell or let me go...

Lamb sighs. He can sense how close he came.

LAMB

Here, put this flannel on. It's more comfortable than that Sheriff's coat.

(CONTINUED)

28 CONTINUED: (2)

28

Patricia keeps her eyes down as she slips off her jacket and puts on the fresh flannel. As she does, Lamb sees some pretty severe bruising on the inner side of her left bicep.

LAMB (CONT'D)

What happened to you? Did Jimmy do that?

(off her silence)

I want a doctor to look at it.

PATRICIA

It's fine. The doctor at the hospital said it's just a contusion.

OFF Lamb, wheels spinning...

29 INT. SHERIFF'S STATION - HALLWAY OUTSIDE INTERROGATION - DAY 29

Lamb walks past interrogation, sees Katherine sitting next to Byrne. Frank and his attorney, King, are on the other side of the table. Katherine and Lamb lock eyes for a moment. But Lamb, with a hot lead to follow, just keeps walking for the door. As Katherine watches him go...

*

30 INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY 30

Byrne hands Frank a pen and a document to sign.

BYRNE

All that's left, Frank, is for you to sign the agreement to be a cooperating witness and the state sex crime charges are dropped. Correct Ms. O'Connell?

Katherine hates saying it, but...

KATHERINE

That is correct.

Frank eyes the paper, then eyes Byrne.

*

FRANK

So my choices are: go to prison. Or testify against Savino... assuming he doesn't gun me down before my court date.

*
*
*
*
*

BYRNE

I told you. We will protect you.

*
*

But Frank clearly isn't buying it.

*

30 CONTINUED:

30

FRANK

I've been thinking... if Patricia doesn't talk, then the County has to drop the prostitution charge. You lose your leverage on me to testify.

KATHERINE

(bluffing)

Patricia is already proving to be a very cooperative witness.

FRANK

I know her... pretty well. She's rarely cooperative.

Frank's insinuation makes Katherine's skin crawl. Byrne eyes a newly confident Frank for a beat, then motions to the door.

BYRNE

Nothing's stopping you from walking away right now. Pay your bail, you can take your chances at trial. But...

(leaning in)

Mia Rizzo saw you in here. The Chicago outfit already knows you're talking to the Feds.

Frank pales.

BYRNE (CONT'D)

They'll probably believe you when you tell them you didn't say anything to me. From what I can tell, they're a pretty sympathetic group.

A beat, then Frank signs the deal. Lamb's only chance of getting "Jimmy" is dead. As Katherine looks to Byrne, impressed...

31 INT. HOSPITAL - DAY

31

Lamb shows a picture of Patricia to a DESK CLERK.

LAMB

She would've come in sometime last week. Bruises on her arm. Who knows what else. Might've been accompanied by a man named Jimmy.

The Desk Clerk examines the picture, then shakes his head.

(CONTINUED)

31 CONTINUED:

31

DESK CLERK
 Sorry, sheriff.

Lamb nods his thanks and turns to walk away, but he's stopped by a nurse, HUMPHRIES.

HUMPHRIES
 Couldn't help but overhear.
 (re: picture)
 Mind if I...?

Lamb shows her the picture.

HUMPHRIES (CONT'D)
 A few girls her age have come in the last few months. All with the same kinds of injuries. Always the same guy with him.

LAMB
 You catch his name?

HUMPHRIES
 (shakes her head)
 He was quiet. Seemed pretty interested in keeping the girls quiet too. About six feet tall, around forty. Unshaven. Horn rimmed glasses.

Lamb whips out his pad, jots down the description of Jimmy.

LAMB
 He leave a forwarding address?

HUMPHRIES
 No. But one of the girls left behind a bracelet. We sent it onto an apartment on Burd Street. The address should be in her file.

As Humphries goes to get the file, off Lamb... hopeful.

32 INT. SAVOY - TOMMY'S OFFICE - DAY

32

Tommy sits behind his desk. Yvonne, next to an upright piano and pianist, finishes singing "*Whatever Lola Wants.*" Dixon stands off to the side.

*

Her voice is a revelation. It's hard to believe such a full sound comes out of such a small woman. But Tommy, who's seen a thousand acts, looks on with what appears to be dispassion. Dixon, however, is drawn in...

(CONTINUED)

She finishes with a flourish and looks to Tommy for a reaction. But his face remains unreadable. Dixon starts to clap. Tommy and Yvonne turn to him... that's when Dixon gets the hint that you're not supposed to applaud during auditions.

DIXON

Sorry.

TOMMY

How long have you been singing?

YVONNE

(a little nervous)

As long as I can remember. My dad, he played trumpet for Carmen Cavallaro. My mother never really trusted him when he was on the road -- he slept with anything that moved -- so, whenever I wasn't in school, we'd follow behind the tour bus in our Chevy Stylemaster and sing along with the radio.

(then)

I talk when I'm nervous.

TOMMY

(still unreadable)

And you want to sing at the Savoy?

YVONNE

Just one song, whenever you can fit me in. I just always wanted to sing on a stage... instead of in a Chevy Stylemaster.

TOMMY

With a voice like yours, we might be able to do a little better than that. I've got a friend who's a record producer in LA. He'll know just what to do with you.

Yvonne can't quite believe what she's hearing.

YVONNE

I... I...

TOMMY

Name's Sy Silverberg. He likes upbeat songs. Can you handle that?

(CONTINUED)

32 CONTINUED: (2) 32

Yvonne beams. She composes herself for a beat, then nods to the accompanist. As she wait for the intro, she locks eyes with Tommy. Dixon clocks the hint of a spark between Tommy and Yvonne. Then Yvonne begins to belt out an up-tempo version of "Whatever Lola Wants." The pianist picks it up. As she sings...

BEGIN MONTAGE:

As she continues to sing, there's a quick, fun montage of:

33 INT. SHERIFF'S STATION - DAY 33

Yvonne hands Tommy a stamped liquor license.

34 INT. SAVOY CASINO - DAY 34

Tommy and Barry Silver watch the Benz Sisters (the contortionist act from the teaser) on stage. Barry ogles as one of them performs a kneeling back bend.

35 INT. SAVOY CASINO - DAY 35

After the show, Tommy introduces Barry to the Benz sister he had been ogling. As Dixon watches this from across the casino floor...

36 INT. SAVOY CASINO - SUITE - DAY 36

The contortionist and Barry are in bed together when Violet walks in on them.

Though we can't hear the words Violet says, it's clear from her facial expressions and hand gestures that she is through with Barry.

37 INT. SAVOY CASINO - HALLWAY - DAY 37

His work complete, (and as Yvonne's song crescendos), Dixon begins walking down the hall a very happy man... *

END MONTAGE.

38 EXT. APARTMENT - DAY 38

A 60 year-old man in a suit, ELIAS, walks out of an apartment where a seventeen year-old girl stands in the doorway. As the man walks to his car (the only one in the lot), Jack emerges from the shadows, approaches the doorway, shushes the girl as he flashes a badge. As he takes the girl inside the apartment...

39 INT. ELIAS'S CAR - DAY

39

Elias gets in the driver's seat and immediately hears a gun cocked to his head. Elias freezes. REVEAL Lamb sitting in the back seat, pointing his revolver at the man.

*

LAMB

*

What's your name?

*

ELIAS

*

(terrified)

*

Elias.

*

LAMB

*

You're in big trouble unless you tell me where Jimmy is.

*

*

ELIAS

*

Get me my lawyer, I'll tell you anything you want.

*

*

*

40 INT. SHERIFF'S STATION - DAY

40

The roulette-addicted Ellie (made-over so she looks like a respectable mother) stands at the front desk talking to Deputy Roberts, who hangs up the phone...

ROBERTS

I'm sorry. I can't get a hold of the Sheriff.

(he spots Katherine exiting)

Ms. O'Connell?

(as Katherine turns to him)

This is Patricia Edwards's mother. She's demanding release of her daughter.

ELLIE

I want my girl now.

KATHERINE

Ms. Edwards. Do you know why she's here?

ELLIE

I do and that's between me, her and her maker. Now you've had her for two days and she hasn't seen so much as a judge.

(MORE)

(CONTINUED)

40 CONTINUED:

40

ELLIE (CONT'D)

So you can release her to my custody or I can sue you, the Sheriff and the County for false imprisonment.

Katherine takes this in, then nods to Deputy Roberts who moves to Lamb's office, opens the door. Patricia exits.

ELLIE (CONT'D)

There she is. There's my baby girl.

Ellie throws her arms around Patricia. Patricia isn't quite sure what the play is, but is smart enough to shut up until she figures it out.

ELLIE (CONT'D)

Ready to get out of here and go home?

Patricia nods. They walk out of the station, but as Patricia turns back to Lamb's office, a slightly wistful look comes over her face.

END ACT TWO

ACT THREE

41 INT. SHERIFF'S STATION - OUTSIDE INTERROGATION ROOM - DAY

41

Lamb, pissed, hustles down the steps. Katherine on his heels.

KATHERINE

I had no choice. We couldn't hold her forever --

LAMB

-- You find a reason.

KATHERINE

A mother shows up demanding her daughter --

LAMB

-- Patricia doesn't have a *mother*. I'm pretty sure she was raised by her grandmother --

KATHERINE

-- There was no legal justification to keep her --

Lamb stops, spins to her --

LAMB

Then you make something up. You do whatever you can before you send a girl back onto the street.

Katherine takes in Lamb, his emotion, treads lightly...

KATHERINE

I did all I could do, Ralph.

LAMB

You should've done more. Maybe if you weren't so worried about helping your pal Byrne with his federal case--

KATHERINE

It has nothing to do with Byrne. The Governor said we had to drop the charges. It wasn't my decision.

(CONTINUED)

41 CONTINUED:

41

LAMB

Seem to have an answer for everything.

Lamb steps away from Katherine, moves to the interrogation room where see Elias inside just as CARTER (Elias's lawyer) exits...

*

LAMB (CONT'D)

Your client ready to talk?

CARTER

Not really.

LAMB

In no mood for games tonight, counselor.

CARTER

Well that alleged prostitute you caught my client with tonight? Turns out she turned 18 a month ago.

Lamb is knocked for a loop...

LAMB

He thought she was underage.

CARTER

Can't prosecute for what they think, Sheriff. And he sure as hell isn't gonna roll on this "Jimmy" fella over a simple Obtaining Sexual Services charge. But he's happy to plead No Contest and pay the fine.

Carter walks back into the interrogation room. OFF Lamb --

42 EXT. DESOLATE LOCATION - DAY

42

Mia waits outside a warehouse as a car pulls up. Ellie steps out of the back seat, followed by Patricia. Mia approaches.

MIA

Good work. That blue car will take you back to the Savoy.

Mia points to two cars - a blue one and a red one, each with a MOOK standing beside it.

(CONTINUED)

MIA (CONT'D)

By the time you get there, your
marker will be waiting.

ELLIE

Can I keep the dress?

MIA

Absolutely.

Ellie gets in the car, drives off. Mia turns to Patricia.

PATRICIA

Not sure if you care, but my real
mother weighed two hundred pounds
and was missing teeth. But you got
the gambling part right.

(then)

You one of Jimmy's girls?

MIA

...No.

PATRICIA

I didn't want to say you looked a
little old, but you look --

Mia takes a thick envelope out of her purse.

MIA

There's three thousand dollars in
here. You get in that red car
there, it's yours.

Patricia looks to the Mook, then back to Mia.

PATRICIA

That guy my date?

MIA

No. He's taking you to a bus.
He'll ride with you all the way to
Chicago, where there's a woman
I know who runs a home for girls.
You'll enroll in secretarial
school. When you get your diploma,
I will send you another of these
envelopes.

Patricia isn't sure what to say. She's never been given an
opportunity like this.

(CONTINUED)

PATRICIA
Why are you doing this?

MIA
Because I know what happens to you
if I don't. *

A beat, then...

PATRICIA
Thank you.

Patricia is genuinely moved. She starts to move to the car,
then turns back to Mia.

PATRICIA (CONT'D)
Can you do something for me first?

Off Mia --

43 INT. VIOLET'S HOUSE - NIGHT (N2) 43

DING-DONG. Violet answers the door. Dixon stands in the
doorway holding a bottle of champagne and instantly POPS it
open.

DIXON
To the sweet taste of freedom.

VIOLET
(so thrilled!)
I'll drink to that.

She grabs the bottle, swigs, then plants one on Dixon.

DIXON
Hold on...

He picks up a grocery bag...

VIOLET
More treats?

Dixon pulls out a five pound ham.

DIXON
I plan on working up an appetite.

Violet laughs. Dixon notice two suitcases in the alcove.

DIXON (CONT'D)
Going somewhere?

(CONTINUED)

Violet isn't quite sure how to say it, but...

VIOLET

Your plan. It worked too well.
Barry was so scared I'd leave him,
he cast me as Athena in his new
Hercules picture. I have six
scenes and nineteen lines and I get
to help Hercules escape from the
Underworld.

*
*
*
*
*
*
*

DIXON

(forcing a smile)

Wow. That's great. I told you
you'd be big.

*
*

VIOLET

I need to go back to L.A. Tonight.

*
*

DIXON

(forced)

That's show business, right?

*
*
*

Violet considers Dixon for a long beat.

*

VIOLET

The day your dreams come true, it's
supposed to be the happiest day of
your life. But the first thing
that popped in my head when I got
the news was how much I was going
to miss you.

DIXON

Then stay.

Violet smiles at him.

VIOLET

I can't now. But it doesn't mean I
won't be coming back.

*
*

(then)

Every girl deserves a cowboy.

Violet falls into his embrace.

*

DIXON

This movie of yours, it's gonna be
a hit. Because if the only way I
get to see you is up on that
screen, I'll see it a million times
all by myself.

(CONTINUED)

43 CONTINUED: (2)

43

Violet looks up at Dixon.

VIOLET

You're the sweetest man I've ever met.

As she kisses him softly on the mouth...

44 EXT. FREMONT STREET - NIGHT

44

Lamb and Jack (on opposite sides of the street) show the booking photo of Patricia to passersby...

JACK

Excuse me, have you seen this girl?

CUT TO Lamb with an OLDER COUPLE...

LAMB

She's seventeen, last seen wearing a flannel top...

BYRNE

Nice work, Sheriff.

Lamb turns to find a PISSED OFF Byrne coming at him.

BYRNE (CONT'D)

Is intentionally sabotaging my case part of your Western code of justice?

(off Lamb's look)

You let the girl go.

As Jack crosses over to the ruckus...

LAMB

I didn't let anyone go.

(holds up photo)

In fact, I'm lookin' for her.

BYRNE

That little piece of trash was the only leverage I had on him.

Without her, Frank walks out the back door and I have nothing on Savino.

LAMB

So your witness is lost. Your case is lost. Funny, I don't hear you worrying about the girl who's lost.

(CONTINUED)

44 CONTINUED:

44

Byrne smiles.

BYRNE

Go ahead. Play the righteous angle, Sheriff. But someday the city you're supposed to oversee is going to get run by the Vincent Savinos of this world. When it does, you have my card.

*
*

Byrne turns, walks off. Jack watches him go.

JACK

If he wanted a way to get Savino, all he had to do was ask.

Off Lamb's look...

45 INT. SHERIFF'S STATION - WIRETAP ROOM - NIGHT

45

In a converted supply closet, a telephone is connected to a reel-to-reel recorder.

JACK

I wanted to make sure the phone company could actually set it up before telling you about it.

Jack presses the rewind button on the reel-to-reel player, then presses play.

SAVINO (O.S.)

Yeah, Marty? It's Vincent Savino.
(a beat)
Not well. My fish are off again, I think they have scale rot...

As Savino and Marty continue their conversation, Lamb turns to Jack with an amazed look.

JACK

I didn't go to Savino's office because I wanted to fight him. I wanted to get to his phone.

SAVINO (O.S.)

I know it's late, but any chance you can make it out tonight, test the water or something?

LAMB

(impressed)
Didn't know you had it in you.

(CONTINUED)

JACK

We can only hear Savino's side of the conversation. And it's just casino and personal business so far. But it's just a matter of time before we get something we can nail him on.

LAMB

Then he'll have more to worry about than his damn fish.

As Lamb smiles at his brother, impressed...

END ACT THREE

ACT FOUR

46 INT. DINER - DAY (D3)

46

Dixon, heartbroken, sits in a booth. He pours whiskey from a flask into a juice glass. Jack enters, spots his nephew. Walks over, sees an untouched plate of ham in front of Dixon. *

JACK

What's going on?

DIXON

She's going back to Hollywood.

JACK

Violet?

DIXON

No. ADA O'Connell. Yeah, Violet. And I don't think she's coming back.

Jack considers his nephew a beat. Then...

JACK

(down to brass tacks)
Order of ham and five fingers of whiskey. Looks like you're aiming to forget her.

DIXON

It's not working.

JACK

You love her?

DIXON

I told you. I've only known her a couple days.

JACK

Just answer the question, dummy.

Dixon thinks about it, looks at his glass. *

DIXON

I don't know. All I know is I'm hurtin'. And I poured myself that to forget her... But now I don't want to drink it. Because I don't want to forget her. *

(CONTINUED)

46 CONTINUED:

46

JACK

There's your answer. You think this is something that comes around every day? You find it, you run after it. You wrestle it to the ground. And you hold on.

*
*
*

Dixon considers Jack.

DIXON

Hell, sounds like you're the one who should be drinking.

*

Jack grabs his flask.

*

JACK

Come to think of it, I might. And you, get out of here. Go get your girl.

*
*
*

Dixon digests it, realizes he's serious and bolts out of there. Off Jack, considering taking a shot --

*

47 INT. WAREHOUSE - DAY

47

Mia (in a scene that echoes the pilot) walks into a darkened room. Frank sits in a plain wooden chair. Cota, menacing, stands next to him. As soon as Frank sees it's Mia...

FRANK

(blubbering)

Mia. Thank God.

(re: Cota)

When this guy came and grabbed me, I thought --

MIA

(all business)

That's enough.

Frank, scared shitless, stops talking.

MIA (CONT'D)

You signed an agreement to testify against me.

FRANK

They had me over a barrel.

MIA

(not sympathetic)

Because you pay to sleep with little girls.

(MORE)

(CONTINUED)

47 CONTINUED:

47

MIA (CONT'D)

(then)

You would have sent me to prison for twenty years. To say nothing of what would have happened to Savino.

Frank pales at the mention of his name.

FRANK

That's all over. I'm not gonna tell them anything. Ever.

MIA

I believe you.

FRANK

Please. I'm so sorry. Please... I don't wanna die...

MIA

Shut up.

(then)

If a potential federal witness disappeared, that'd just bring more heat back on the casino. That doesn't mean there aren't consequences for what you did.

Mia eyes Frank, sees his desperation. She's never had a man's fate in her hands and she's a little unsteady.

MIA (CONT'D)

You're fired.

Frank breathes a sigh of relief.

FRANK

Of course. Absolutely.

MIA

But you need to know what'll happen if you ever decide to talk.

Mia turns to Cota. Frank watches her nod to him... A look of dread comes over Frank's face.

As Cota begins beating the shit out of Frank, Mia turns her back, walks away. A little sickened, but a little empowered.

48 INT. SHERIFF'S STATION - DAY

48

Jack, at his desk, sees Mia walk into the station. He stands as she approaches, hopeful that this might indicate some rapprochement.

JACK

Mia.

Mia simply hands him an envelope.

MIA

Here.

JACK

What's this?

MIA

It's not from me. Read it.

Jack eyes her... she's serious. He opens the envelope, begins to read.

After he's read the first few sentences, he looks at Mia.

JACK

Should I ask how you got this?

MIA

No.

She holds his look a beat -- a slight thaw. She nods a goodbye to Jack. As she walks away, Jack watches her, hoping that there's still a chance for them. Then he turns to Lamb's office.

JACK

Ralph! You gotta see this.

Jack races over to Lamb's office. Lamb meets him in the doorway. As Lamb begins to read the letter, his face softens.

PATRICIA (V.O.)

Dear Sheriff Lamb...

49 INT. BUS - DAY (INTERCUT AS NECESSARY)

49

As Patricia travels down the highway, watching the countryside blur past her...

(CONTINUED)

49 CONTINUED:

49

PATRICIA (V.O.)

I want you to know I am safe. For the first time in a while. I know I wasn't easy on you. Thing is, I don't take too kindly to offers of help. I've found the people extending them usually more out for themselves. But I see now you were different. You were trying to protect me.

(then)

My grandma used to say, you tell the worth of a man by his actions, not his words. I can only show my worth with words, but I know they are words you want to hear... The man you're looking for is named Jimmy Beauregard. He lives at 146 Palomino Lane...

OFF Lamb, his face steeling...

49A INT. FLOPHOUSE - NIGHT (N3)

49A

JIMMY, matching the description that the Nurse gave Lamb, walks out of a bedroom, putting on a shirt. A Girl (16) is behind him.

JIMMY

You're learning. But remember to call them "Daddy."

Down the hall, Lamb and Jack start walking towards him. Jimmy sees them, starts racing down the hall.

Lamb races after him, Jack right behind. Jimmy shoves the Girl at them to slow them down, then races for the door.

50 EXT. FLOPHOUSE - NIGHT

50

Jimmy races down the exterior stairs. A couple seconds later, Lamb and Jack burst out the door.

As thy descend the stairs, Lamb and Jack are gaining on Jimmy, but not quickly enough. Jimmy hits the ground, is about to make a run for it, Lamb jumps off the stairs and tackles the bastard.

Lamb rolls him over, punches him in the face.

LAMB

Good to finally meet ya, Jimmy.

(CONTINUED)

50 CONTINUED:

50

As Jack yanks him up and cuffs him... TIME CUT TO:

51 EXT. FLOPHOUSE - NIGHT - MOMENTS LATER

51

A handful of squad cars, cherries spinning, parked outside the flophouse. Several of Lamb's deputies attend to a group of teenage girls. Reporters stand nearby, flashbulbs popping. Lamb emerges from the building with a cuffed Jimmy in tow --

JIMMY

Who was it? Dotty? Susan?
Patricia?

LAMB

You're never going to know.

As Lamb pushes him forward, he spots --

Byrne. Giving a soundbite to a Reporter.

BYRNE

The Bureau believes that some of the girls may have been taken over state lines which makes it a federal crime. We plan to prosecute to the fullest extent of the law anyone we believe involved in this heinous activity.

He looks up, eyes Lamb approaching.

BYRNE (CONT'D)

(to Reporter)
That's all.

Byrne strides over to Lamb...

BYRNE (CONT'D)

Hey Sheriff. Lucky I picked up the call over the radio, huh?

LAMB

(referencing Byrne's
earlier quote)
State lines? Only thing you care
about is headlines.

Lamb walks past him, Jimmy in tow. Byrne watches Lamb, as we CRANE UP over the cop cars and flashing bulbs and a triumphant RALPH LAMB...

52 EXT. SAVOY - NIGHT

52

Tommy and Yvonne. Tommy hands her a piece of paper.

TOMMY

Producers, press agents... names
and numbers of everyone I've set
you up with.

YVONNE

(scanning the list)
Who am I meeting at Langer's
Delicatessen?

TOMMY

Nobody. Before you drive back on
Saturday, pick up a pastrami
sandwich for me. On rye.

He hands her a dollar bill.

YVONNE

You want me to drive a sandwich
five hours? Through the desert?

TOMMY

You've obviously never had one of
their sandwiches. Tell you what.
(hands her another dollar)
Buy one for yourself. But don't
eat it until you get back here. I
want to see your face light up when
you take that first bite.

Yvonne eyes Tommy. Is he flirting with her?

TOMMY (CONT'D)

Is it a date?

There's her answer. Yvonne smiles at him.

YVONNE

It's a date.

Tommy smiles back. Yvonne takes the two dollars.

TOMMY

Knock 'em dead, Yvonne.

With that, she walks over to her car.

53 EXT. FREMONT STREET - NIGHT

53

As she walks over to her car, she sees Dixon standing next to it, a duffel bag at his feet. Yvonne smiles.

YVONNE

Come to escort me to LA?

DIXON

Naw. I gotta get Violet back.
Figured this was cheaper than bus
fare.

Yvonne's smile fades imperceptibly.

YVONNE

Hop in.

Dixon throws his duffel in the back, gets in. Yvonne guns the engine and the car disappears down Fremont Street...

54 EXT. STREET - DAY (D4)

*54

Reynolds stands on the sidewalk, holding a briefcase in the middle of a run down, industrial section of Vegas. It's an incongruous sight - a single man in a suit amidst the smokestacks and chain link fencing.

Soon, a car pulls up next to Reynolds. The driver and Reynolds make eye contact and, wordlessly, Reynolds drops his briefcase into the car. The car drives off.

As the car speeds off, Reynolds walks to the nearest pay phone, drops a coin in the slot and dials.

55 INT. SAVOY - SAVINO'S OFFICE - DAY (INTERCUT AS NECESSARY)

*55

SAVINO

Hello?

REYNOLDS

It's me.

56 INT. SHERIFF'S STATION - WIRETAP ROOM - DAY

*56

Jack, listening to the call, perks up. He grabs a pencil and jots down some notes in his book.

SAVINO (O.S.)

The package on its way to Chicago?

(CONTINUED)

He writes the date, the subject of the call ("skim") and the participants of the call ("Savino and"). Jack pauses, not sure who the other person on the line is.

SAVINO (O.S.) (CONT'D)
Good work.

Savino hangs up.

Dial tone. Jack looks at his pad, a little defeated. He writes on a pad: **Savino and ?...**

END OF EPISODE